



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

dramatist, because it interferes with love, are spoken in character and do not necessarily stand for his own opinions. The summary at the close of the chapter seems superfluous.

In his last chapter Mr. Chase points out the general traits of the heroic drama, adding nothing, so far as I have observed, that would not be evident on reading half a dozen typical plays. The statement with its illustrative quotations that "the attitude towards life is pessimistic" (p. 180) does not deserve the significance Mr. Chase seems to attach to it, since this pessimism was but part of that unmeaning sentimentalism which runs all through the heroic drama. The statement that *The Indian Queen* is the "first English play whose scene is laid in America" (p. 155) is not correct, since D'Avenant's *Cruelty of the Spaniards in Peru* and his *History of Sir Francis Drake* were published in 1658 and 1659 respectively, whereas Dryden and Howard's play was not acted till 1664. It is rather odd that in this connection hardly a word is said about what Saintsbury calls the "amatory battledore and shuttlecock" dialogue in scenes of disputation. It abounds in Dryden and is one of the early marks of the heroic play in D'Avenant.

The first appendix discusses with liberal quotation from Dryden and others the relation of the heroic play and the opera; the second gives a brief survey of three heroic plays, the *English Princess*, Sedley's *Antony and Cleopatra*, and Orrery's *Henry Fifth* with Shakespeare's plays on the same subjects. The third appendix contains a couple of quotations burlesquing the heroic play, and the fourth give "a list of plays written partly or wholly in heroic verse, together with representative references, 1656-1703." A full index follows.

JAMES W. TUPPER.

Harvard University.

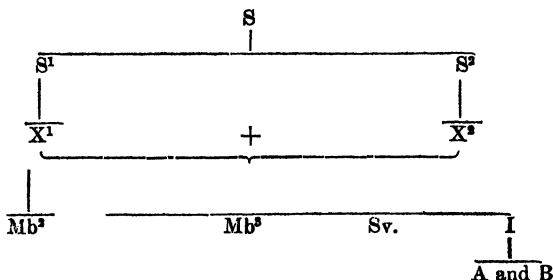
THE THIDREKS SAGA.

Om Didrik af Berns sagas oprindelige skikkelse, omarbejdelse og håndskrifter, af HENRIK BERTELSEN. København, 1902. 8vo., 195 pp.

The Thidreks saga is preserved in four manu-

script fol. no. 4 (Mb); 2. A. M. 178 fol. (A); 3. A. M. 177 fol. (B); 4. Two manuscripts of a Swedish translation (Sv.) Mb was written by five hands. That part written by the first two, namely through chapter 196 of Unger's edition (with the exception of a few chapters) Bertelsen designates as Mb²; that part written by the three last hands, in general terms the second half of the saga, he designates as Mb³.

The author of this treatise devotes one hundred and twenty pages to a minute exposition and analysis of the contents of the saga in an attempt to show what must have in all probability constituted the original saga and what parts must be the later interpolations of the saga-author. The conclusion reached is as follows: all extant manuscripts go back to one manuscript which gives the beginning of the saga in a relatively original redaction, but which has been continued and corrected according to a manuscript of an altered redaction. The relatively original redaction is found in Mb², the altered redaction in Mb³. The relation of the extant manuscripts to each other is explained according to the following table:



S is the original saga. S¹ is a complete MS. of the relatively original redaction. S² a complete MS. of the altered redaction. X is the original MS. for all extant manuscripts, X¹ its first part corresponding with Mb², X² its last part corresponding with Mb³. S¹ from which the first part of X was written did not contain the accounts of Sigurd, Walter and Falka (probably also several minor narratives). The writer of X² while continuing X¹ saw that these passages were lacking in X¹ and accordingly inserted them from his original S². Based upon this completed MS. X¹ + X² Bertelsen supposes a copy I from which he derives both A and B. X¹ + X² was further used in completing Mb²; and finally from X¹ + X² was made the Swedish translation.

The main difference between this explanation of the relation of the manuscripts and that advanced by Unger in the introduction to his edition of the saga is that the latter looks on Sv. as a direct translation of Mb.

Bertelsen's argument for such an analysis of the saga is based upon inconsistencies and contradictions within the text. His method may be illustrated by mentioning the points which he brings forward in support of his theory that the account of Sigurd's youth did not form a part of the original saga, namely: in chapter 163 Mime is introduced as if for the first time in the saga, whereas he had already been mentioned in chapter 57. In like manner King Isung of Bertangaland appears in chapter 168 as if for the first time, but he had already been mentioned in chapter 134; such double accounts are not found elsewhere in the saga. Furthermore, in chapter 26 Valdemar is named as King of Poland, which is a dependency of Russia, but in chapter 155 Poland is an independent kingdom and its ruler is not named.

The chief value and interest attaching to this treatise, it seems to me, lies in the fact that some light is thrown on the manner in which one saga-author, who may be taken as a representative of them all, goes about his work. We see that the sagas in the form in which they have come down to us must be based very largely on written originals as well as on oral tradition.

C. M. LOTSPEICH.

Haverford Grammar School.

ELEMENTARY FRENCH READERS.

Easy French, a Reader for Beginners, with word lists, questionnaire, exercises and vocabulary, by Wm. B. Snow and Charles P. Lebon. Boston: D. C. Heath and Co., 1903.

Simple French, edited with composition exercises and vocabulary, by Victor E. François, A. M., and Pierre F. Giroud, B. ès L. New York: Henry Holt and Co., 1903.

A French Reader, arranged for beginners in preparatory schools and colleges, by Fred Davis

Aldrich, A. B., and Irving Lysander Foster, A. M. Boston: Ginn and Co., 1903.

The appearance of three works of the same character within the course of a year would indicate that the want of such textbooks had been felt. All teachers of elementary French will doubtless admit that the *Readers* of a generation or even a decade ago, in spite of their good qualities, are lacking in many essentials. It is no disparagement to their authors that this should be so. Conditions have changed. The *clientèle* has developed and the movement for reform in modern language teaching has called for elementary textbooks better suited to the work as it is now done in the best schools.

The efforts of editors and publishers to meet the new conditions are worthy of praise. If it was no easy task to prepare a reader for beginners a generation ago, it is a much more difficult matter to-day. Then modern languages were taught only in colleges, or in schools which were strictly preparatory for college: now they are taught in all the better high schools, where they have to a large extent supplanted the ancient Classics with pupils who are not looking forward to a strictly Classical college course. Formerly there was but one way of teaching modern languages that was recognized as educational, namely, the grammar and translation method; at present there are many methods more or less direct in character. In fact it may be said that every good teacher has a method of his own, elaborated from the study of pedagogical principles as applied to language teaching and his own experience in his own peculiar conditions. The editor of an elementary French Reader has therefore to satisfy a large *clientèle* with very different aims, conditions of work, and methods of practice. It is not to be wondered at, therefore, that no one of the three *Readers* mentioned at the head of this article has attained the distinction of an ideal elementary reading book. The requirements of the trade, the unsettled methods of language teaching, doubtless compelled the editor of each to sacrifice some of his own principles in the construction of his work.

The three works are made up on very much the same lines. In general the editors have been influenced by the same principles, and yet the divergences are numerous and marked. It is not